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thus becomes a play of sin and repentance, highly seasoned to meet the tastes of a Jacobean audience, and these features are in all probability supplied by the authors. Nor is it at all likely that our presumptive source will contain any such figure as Aspatia, or any incidents corresponding to her relations with Amintor. Here again we may have the dramatists' additions, or perhaps, as in the case of the Calianax episode, some story hitherto unidentified may have been utilized. The plot of the drama is so very complicated that, even when we shall have done as much as has here been considered possible, a large allowance must still be made for the inventive genius of Beaumont and Fletcher.

If we should start with the story of Harmodius and Aristogiton, of which the friendship between Melantius and Amintor is strikingly suggestive, we might readily point out how the demands of the Jacobean theatre would build up out of that story one like that of the play. Hippias and Hipparchus become, as dramatic concentration would necessitate, one person, the king. The friendship of Harmodius and Aristogiton is retained, as it leads naturally to the interesting scene in which this friendship is put to the test; such scenes were common on the stage of the period. One of the friends takes no part in the conspiracy because there must be one prominent figure to represent the dominant political principle of the day, that of non-resistance; and his adherence to that principle is tested by subjecting him to an insult of an especially odious character. Changed ethical and social conditions of course demand that the attempt of Hipparchus upon Harmodius and the comparatively trivial insult offered to Harmodius's sister be replaced by dramatic motives more in harmony with English, or at any rate modern life. Dramatic interest is deepened and concentrated by making Evadne accessory to her own fall, by portraying the emotional conflict leading to her repentance, and by giving the punishment of her seducer into her own hand.

These remarks are purely speculative, and I was betrayed into them by the friendship between Melantius and Amintor, which seemed at first sight to supply a promising clue. It may be said, however, that if a brilliant Jacobean dramatist were to treat the story of Harmodius and Aristogiton, he would almost certainly introduce changes similar to those indicated. At any rate, a part of the play is unquestionably drawn from a classical source.

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Wieland AND *The Raven*

During a recent perusal of Charles Brockden Brown's *Wieland* certain words and forms of expression, besides the whole atmosphere and tenor of the story, began strongly to suggest to me Poe's *Raven*. The further I proceeded the deeper grew the impression

of an indebtedness, until at last I began to jot down correspondences. Some of the expressions in the novel which suggested to me the poem are the following:

"The experience of no human being can furnish a parallel" to the tale about to be told (p. 26). It is of "horrors such as no heart has hitherto conceived nor tongue related" (p. 67).

"He [Wieland] was much conversant with the history of religious opinions and took pains to ascertain their validity" (p. 42). His mind "was enriched by science and embellished with literature" (*idem.*)

Wieland adorned the "Temple"—his study—with a marble bust of Cicero (p. 42).

His desire for celestial illumination betrays him to deception. "How almost palpable is this darkness! yet a ray from above would dispel it," remarks his sister. "Aye," said W., with fervor, "not only the physical but [the] moral night would be dispelled."

Of hearing a voice W.'s sister says: "I am at a loss to describe the sensations that affected me. . . . This incident was different from any that I had ever before known. Here were proofs of a sensible and intelligent existence which could not be denied. Here was information obtained and imparted by means unquestionably superhuman." "I threw myself in a chair that was placed opposite the door and sunk into a fit of musing" (p. 70).

"I spent the darksome hours as I spent the day, contemplative and seated at the window. Why was my mind absorbed in thoughts ominous and dreary? Why did my bosom heave with sighs and my eyes overflow with tears? Was the tempest that had just passed a signal of the ruin which impended over me?" (p. 72). She resorts to books for diversion and chances upon a German ballad of gruesome character. Soon the clock strikes twelve, she is "startled" by a whisper (p. 73). The owner of the mysterious voice, Corwin, is described as follows: "His gait was rustic and awkward. His form was ungainly and disproportioned." Sunken breast, drooping head, and long, lank legs are distinguishing features (p. 67). His voice had an unexampled distinctness: "the modulation so impassioned that it seemed as if a heart of stone could not fail of being moved by it. . . . The tones were indeed such as I never heard before" (p. 69).

"I [W.'s sister] prevailed on myself at length to move towards the closet." She hesitates, wavers, gains courage, and, on venturing to open the door, is appalled by the cry, "Hold! hold!" When the closet door at last opens all within is darkness, the stillness is unbroken. "Presently a deep sigh is heard" (p. 106).

"The apartment was open to the breeze, and the curtain was occasionally blown from its ordinary position. This motion was not unaccompanied with sound" (pp. 99, 100, 101).

"Tell me truly, I beseech you. . . . Tell me truly, are they well?" (p. 167).

"Ruffian or devil, black as hell or bright as angels. . . . Go, wretch! . . . Take thyself away from my sight!" (p. 239).

"I adjure thee, by that God" (p. 235).

"Wilt thou then go?—leave me! succorless!" (p. 235).

"'Wretch!' I cried" (p. 205), (addressing another; but addressing himself:) "Wretch!" (p. 165).

In numerous trifles, verbal items, and like minutiae occur coincidences. The heroine in *Wieland* "mutters" words to herself to which the mysterious voice gives answer (p. 202). This voice on one occasion makes itself heard through a lattice (p. 81). The following additional noteworthy words and phrases occur in common: pallid, placid, ghastly, explore, respite, demeanor, disaster,

token, mystery, ominous, chamber door (frequently), presently (frequently the first word of a sentence in *Wieland*); "his silence was unbroken" (*Wieland*); Corwin's eyes "gleam with a fire that consumes his vitals." Finally, "Wieland was transformed at once into a man of sorrows" (p. 327).

Our conclusion must be that Poe had read *Wieland* with considerable attention, and that its incidents, scenes, and locutions lingered in his memory; and, what is still more important, that his imagination continued to dwell in its atmosphere of mystery, terror, and irremediable sorrow.

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MHG. *ähe*, NHG. (TYROL.) *ache(n)*, *äche*

Hintner, *ZfdWf.* XII, 254 ff., produces some interesting material in connection with Tyrolese *ache*, etc., which after several suggestions of possible etymological interpretations remains unexplained. First as to the form: MHG. (Lexer I, 28) *ähe* 'ein Ackermass, 120 Fuss lang und ebenso breit,' Tyrol. (Schöpf 3, Hintner *loc. cit.*) *ache(n)*, *äche*, *achet* 'ein Ackermass, 120 Fuss lang und ebenso breit; so viel Feld, als man mit zwei guten Pferden von fünf Uhr früh bis elf Uhr mittags umpflügt, das ist bei günstigen Bodenverhältnissen 800-1100 Quadratklafter,' Bav. (Schmeller-Frommann I, 22/3) *ächen* 'der dritte Teil eines sogenannten Taghaues, also eine Fläche von ungefähr 18,000 Quadratschuh.' From the sources available to me, it seems that the word is confined to the dialects of the Tyrol.

The meaning of the measure of land is 'a definite amount of land that can be cultivated with a team (of horses, etc.) in a definite amount of time.' The time is a very important thing, and the size of the measure varies much depending upon the special conditions. Cf. especially *morgen-ache*, *abend-ache* 'the amount of work done in the period before stopping for a pause or before quitting work.' I believe that the measure designates the amount of work done before allowing the animals rest, or freeing them, preparatory to baiting. Cf. (Schöpf 3) *achen*, *ächen* 'ausspannen, tränken und füttern.' If this is true, we may compare ON. *æja* (**ahjan*) 'mit den Pferden ruhen und sie mittlerweile weiden lassen,' lit. 'to bait,' which may be connected with Skt. *āṇāti* 'isst,' *ācayati* 'lässt speisen,' *ācana-* 'Essen,' ON. *agn*, Sw. *agn*, etc. 'Köder.' Cf. Torp, *Nyn. Et. Ordbok* s. v. *agn*, v. Blankenstein *IF.* XXIII, 133.

Interesting and instructive in assuming this etymology is Tyrol. *lasset*, *lazzeit*, etc. 'so viel Grund als man umpflügen kann bis es Zeit ist zum Ablassen des Zugviehs, zum *Achen*.' The explanation given by Hintner, *ZfdWf.* XII, 258, is probably the correct one. There it is assumed that the word is a compound of the stem in